

## Panel blasts wage-price freeze as ineffectual, costly

by Justin Loughry

All three panelists criticized the Trudeau government's wage and price controls program in a discussion before the McGill Young Alumni association last night in the Leacock building.

Professor Thoman Velk of the McGill Economics Department, Carl Beigle of C.D. Howe Research Centre, and McGill Industrial Relations Dept. Chairperson Francis Fairston all lashed out at the Prices and Incomes guidelines as an ineffectual and misconceived address of Canada's inflation problem.

Most virulent in his criticism of the Trudeau guidelines was Professor Velk who blamed controls for a "checkerboard of inefficiencies." Employing conventional notions of economic efficiency, Velk explained that controls interfered with the ability of prices "to carry information about the relative desirabilities of goods." When such information ceases to emanate from the exchanges between buyers and sellers, the demand for particular goods no longer informs resource allocation decisions, resulting in "gluts and shortages," he added.

Aside from such "distortions in the allocation of resources," the McGill economist scored the costs of administration of the program. He emphasized that the "real resources that are employed in fueling the bureau-

cracy could be producing real goods." Velk added that the loss to society includes not only the labour of the "clerk army" that must administer the "maze of rules, schedules, and routines," but also the efforts of executives and their hirelings directed at understanding and complying with the guidelines.

Shifting his emphasis to conditions outside the domestic economy, Velk named the unregulated creation of international currency in the Euro-dollar market and cartels' propensity for decreasing supplies of raw materials as the principal culprits in Canada's inflationary crisis. "The capacity of cartels to increase the real transfer of prices of these materials means we have a smaller pie to pass around," Velk noted. Price increases in materials like oil, he continued, make Canadian machinery that relied on low prices of raw materials for efficient performance ultimately inefficient.

Taking a different tack, Carl Beigle of C.D. Howe criticized the current guidelines while expressing cautious approval of the concept of controls. While characterizing the guidelines as "too generous, too slow, and too subtle," Beigle acknowledged the need for what he called "new benchmarks" in the Canadian economy. Beigle explained that in the absence of controls, a

"leap-frogging effect" in wage settlements had taken hold. According to Beigle, labour was at once attempting to catch-up for historical erosion of their purchasing power due to inflation and to protect against future encroachments by rising cost of living. Focusing on labour's expectations, he asserted that labour was not "pricing itself" out of the market with expanding wage settlements because most of these settlements were in the public sector.

Beigle argued that the necessity of controlling wage settlements paid "out of the biggest purse of all." He suggested that "the Government had to have an excuse to say no to their public servants."

"Provincial governments virtually begged Trudeau to put controls on before they went bankrupt," he added.

Beigle criticized the Trudeau planners for including comprehensive cost-of-living increases into the controls. "We can't afford to give everyone full COLA increases and productivity increases. The notion that we should index everyone's salary is as pernicious a view as is held today—a prescription for continued increasing inflation."

In concert with Velk, Beigle implicated forces outside the domestic economy i.e. shifting exchange rates in the current inflationary crisis. He criticized



Why is this man smiling? Because tonight the McGill English Department Drama Module will open *Koriorane* in Moyse Hall and it's free. This man, Bertolt Brecht, wrote the play.

the raising of the prime rate of interest which attracts foreign monies into Canada. Increased foreign funds tend to raise the exchange rate for Canadian currency. International agreements require that Canada not allow its currency to become too valuable relative to other currencies. Thus, Canada must buy other nations' currencies to balance exchange rates. To do this the government competes in private capital markets for funds it needs to purchase

these foreign currencies. Competing for funds domestically raises domestic interest rates and makes private investment more expensive, thus creating further pressure for price increases.

Beigle predicted a tax increase on personal income in the government's new budget to offset consumer spending, leaving more resources for investment to counter such a problem.

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## Co-op City The largest rent strike in history

NEW YORK (LNS-CUP)— Co-op City is occupied by some 60,000 people who customarily pay \$3.3 million in rent each month to Riverbay Corporation, the state-supervised managing company of the giant development.

Since June, however, their checks have been made out not to Riverbay, but to "Steering Committee 111". The people at Co-op City—some 85 percent of them—are on strike.

A massive housing project in the northeast Bronx, Co-op City consists of 35 high rise apartment buildings; seven clusters of three-storey town-houses; three complete shopping centers; eight parking garages; three elementary schools; two intermediate schools and one

high school—all spread out (with breathing space to spare) over 300 acres of land.

Theirs is the largest rent strike in American history. In eight months they have withheld more than \$20 million in rent from the Co-op City management that has withdrawn court injunctions, fines surpassing a million dollars, threatened cut-offs of heat and hot water, and possible jailing of their leaders.

In the process, they have become an organized, highly conscious community of people determined to fight.

### THE PROMISE OF CO-OP CITY

"Co-op City was occupied relatively quickly based on the promise that this would be very

inexpensive housing for working people," explained Steering Committee 111 chairperson Charles Rosen to Larry Cox of WBAI radio in New York. "We were also promised that the mortgage on Co-op City would be exactly \$236 million and that any cost over-runs would be absorbed by the builder."

That promise seemed credible in 1965 when Co-op City was in its infancy and bonds for the development's construction were being accepted. Co-op City was, after all, constructed under state authority, which meant a low-interest mortgage loan from the State Development Financing Agency. (Sixty-seven percent of the present tenant rent goes to pay off the mortgage.) And under the Mitchell-Lama housing law, the city relieved the project of some 90 percent of its real estate tax.

The co-op's developer was sponsored by the United Housing Federation (UHF), a conglomerate of all the major trade unions in the city of New York. The UHF had been founded in 1951 to help sponsor low-cost

housing for workers. With such advantages, Co-op City held enormous potential.

The incoming tenants, 75 percent of whom were white workers, 25 percent black and Latin, and one-third over 65 living on fixed incomes, had faith in the state and the UHF.

### BETRAYED

But from the start, their faith was betrayed. The construction and management of Co-op City was marked by fraud and profit-making on the part of state bureaucrats, union officials and, of course, the banking and real estate interests that held the mortgage bonds. By 1970, before construction had even been completed, the incoming tenants were hit with rent increases amounting to 60 percent of their original rent.

Inflation and increased construction costs were offered as the excuse by the Co-op's 10 board directors: nine of whom were UHF selected, one a state representative, and no residents of the project. (The tenants did not win representation on the board until 1972,

when five resident members were added.)

The construction of Co-op City was contracted entirely to Community Services, Inc., a developer subsidiary of the "non-profit" UHF that shares the same board of directors with its parent organization. Community Services managed to increase the cost estimate from \$236 million to \$436 million—all of which has been passed on to the Co-op residents.

From the very beginning, the struggle for stabilizing rents and tenant control of the development began. A legal suit was initiated more than five years ago by a tenant organization, Steering Committee 11, which cited the UHF, Community Services, Inc., eight officers of both corporations, and the State Development Financing Agency for fraud in the original construction of Co-op City. The suit is still pending.

Steering Committee 111, meanwhile, was formed to lead tenant efforts to obtain state continued on page 2

## EMERGENCY!

Incredibly, absolutely, categorically, ridiculously important Daily staff meeting tomorrow, Thursday, at 5 pm. all people interested in writing for the last issue on March 24 must show

up. This means you sweetie. We intend to crack sacred limits in page length. Our motto is "76 in '76". People who don't show up are running dog swine abstentionist punks.



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N.B. The Daily will be published everyday until March 19

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**March 25**  
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## Co-op City...

continued from page 1

aid for their own and other Mitchell-Lama housing projects. It was treated to official contempt, broken promises and non-action wherever it sought help.

Hugh Carey, campaigning in 1974 for the Democratic nomination for governor, turned out to be one of the biggest deceivers of all. Campaigning in Co-op City, Carey promised, if elected, to deliver state aid to relieve the co-operative's \$10 million deficit and thereby prevent rent increases. By virtue of this promise, "Carey walked away with this community" in the election, said

Still the state refused to move and on June 1 the current Co-op City rent strike began with 85 percent rent collection.

### INJUNCTION, FINES AND THREATS

Immediately the state moved to crush the rent strike. The Co-op City board of directors resigned and was replaced by six state-appointed directors. Steering Committee 111 was hit with a court injunction designed to intimidate tenants and disrupt all organizational efforts.

The strikers defied the injunction. Stiff contempt of court fines were imposed on both the Steering Committee and its individual members—\$25,000 plus \$5,000 daily for the committee, and \$25,000 plus \$1,000 daily for individuals.

To prevent court seizure of the rent checks that were held in escrow, Rosen and the tenants' lawyers withdrew them from the bank and simply stashed them in some secret hiding place, the location of which was a carefully kept secret.

*"We said we'd like to know which politician was prepared to hire the army necessary to evict 60,000 people who are not willingly going to leave their homes."*

Rosen.

But Carey never carried through on his promise and to this day he has stood firmly behind the New York State Division of Housing in Opposing the rent strike.

### ORGANIZING A DRY RUN

During the summer of 1974, the Co-op City board proposed yet another rent increase. The five resident directors resigned in protest. In June, some 300 community organizations, building associations, senior-citizen groups and others met in Co-op City's 1300 capacity auditorium and formed Steering Committee 111, which then organized a one-month rent collection drive to test out the potential for a future rent strike.

In a superb showing of solidarity and determination, more than 83 percent of Co-op residents turned their September rent checks over to the steering committee instead of to the management that month. This dry run was organized, said Rosen, "to show people that they could unite and that the cynicism that most citizens have—that I'm willing to do something but no one else will do anything and therefore nothing can ever get done—could be overcome."

But in the spring of 1975, the Co-op residents were put to their first real test. In May the management announced that their proposed 25 percent increase was the first installment of an anticipated rent increase of 86 percent over the next five years.

The tenants responded with a second rent collection, as successful as the first. This time the checks were dumped on Governor Carey's desk in Albany, and a full-fledged strike was threatened for June if state aid was not forthcoming.

"The only alternative we were given was 'either pay the increase or we will evict you'," explained Rosen to Larry Cox of WBAI. "We did have a leadership that was politically astute, and we called their bluff..."

"We said we'd like to know which politician was prepared to hire the army necessary to evict 60,000 people who are not going to willingly leave their homes... We computed that if they tried to do it legally through landlord-tenant court in the Bronx, it would take them Monday to Friday, 9-5, six years to process the evictions."

"Then they said they would foreclose on the mortgage," Rosen continued. "We told them that while we were very reluctant to lose the \$33 million of our investment, that perhaps they might talk to the First National City Bank who are the bond holders on the other \$400 million some odd dollars and see how excited they were about losing their investment. We said we would pin our hopes on First National City's determination not to lose profits—a good bet."

Riverbay also threatened to cut off the heat and hot-water service as the strike continued into winter, hoping to cow the more elderly tenants into submission—but the threat couldn't break the chain of solidarity that binds this enormous community together and the cutoff action never materialized.

### DEMANDS

Co-op City residents have pledged to hold out until their 22 point proposal is accepted by the State Division of Housing, proposals that would bring rent stabilization, self-management and a revision of the entire Mitchell-Lama housing law to improve the lot of tenants in housing projects throughout the city.

Many of the proposals contain creative ways to pull the housing development out of the hole that the state bureaucrats and profit-making corporations have sunk it into.

For instance, explained Rosen, "The developer built for approximately \$40 million, a total energy generating plant on site in order to develop our own electricity and be free clear of Con Edison. That was one of the insurances we had as people buying apartments here that life would be cheaper. But Con Ed told the people who developed the place that if we didn't put generators in they would give us a rate that would be equal to, if not cheaper, than self-generation."

So, in 1967, having already spent \$40 million for a total energy plant, the developers agreed to buy from Con Edison and never spent the other \$5 of 6 million to put in the generators that would be necessary to produce the co-op's own electricity.

Since 1967 Con Ed electricity prices have risen 330 percent

and the utility company is now before the Public Service Commission requesting to do away with the special rate which they offered co-op residents in the late sixties.

Co-op City residents are proposing that their power plant be put to use. At full capacity it could also provide cheap electricity to several city-run schools and hospitals in the area which are now at the mercy of Con Ed's price hikes.

### UNITY IS THE KEY

"We have learned from others' mistakes and others' successes," said Charlie Rosen. "Other Mitchell-Lama are on strike right now. We are only a symbol of the problem."

Whether it is 48 families striking in the South Bronx or 15,000 families in Co-op City, he said, it is no less important or impressive an action. "Unity, of the tenants is the key. With organization, people's frustrations can be channeled into something more than cursing."

"If our leadership is jailed," he continued, "we have four strings of leadership to take its place. The line of leadership goes right down to the individual building captains in all thirty-five buildings." (There are usually eight such captains to a building plus a floor captain on each floor, and the buildings are further organized into areas, headed by area captains.)

"In unifying," one building captain said, "all other considerations are out of the window. I might resent you, my neighbour, for making noise at night, but I welcome your check each month. Our differences can be overcome."

So thus it was, that on New Year's Day 1976, 15,000 families were put to death by firing squad, midst drizzling snow, in a wooded area of Central Park.



# letters

## Bookstore brought to book

To the Daily,

John McHugh's article on the Bookstore was timely in the sense that it is the first contribution towards what should become a vigorous debate over an essential part of the University. Unfortunately, McHugh's article leaves the distinct impression that as far as those affiliated with that venerable institution are concerned, students can either like it or lump it. McHugh's closing remarks accurately summarize his attitude, i.e. "the student can do nothing about it"; as in, "too bad, sucker!"

I've had the conspicuous pleasure of attending this University for four years now, and I must shamefully admit that I have taken almost masochistic delight in observing the steady deterioration in the operation of the bookstore. Although McHugh will not admit it, prices at the Bookstore are too high. In numerous instances, commercial outlets have been known to offer the exact same book available at the Bookstore, but at a lower price. That's one case where the Bookstore stands convicted as charged. There are other instances where the Bookstore has lived up to its infamous reputation. For example, it maintains this ridiculous policy whereby orders are placed according to the quantities of books sold in the previous year, blatantly ignoring the fact that the size of any one class may increase in the following year. Thus, students are forced to queue up in early September for their ration of books. That, of course, is presuming that they are there at all! The Bookstore has a fairly remarkable record for receiving their orders late, which to my mind roughly

translates into the fact that the Bookstore is placing its orders late. Then the Bookstore makes such classic blunders as ordering the more expensive hardcover version instead of the cheaper paperback, which in view of the profit margin it affords the bookstore, should have been ordered in the first place. (That, of course, is presuming that the Bookstore should be making any profit at all.)

Having now come to the point where the student is relatively sure that the books he wants are at the Bookstore, he must next cope with that ingenious filing system whereby books are filed alphabetically instead of by course like they used to be. If anybody wonders why the bookstore always looks so congested, that's because there are sixteen thousand students busily crawling over each other from A to Z. Then invariably the student finds that the book he is looking for is not on the shelf, but stacked on the floor at the other end of the Bookstore. Of course, veterans at McGill know that that is where the student should look first, but the freshman doesn't, and must then extricate himself from the mass of human flesh congregated around the shelves. That pretty well summarizes the major complaints about attempting to procure books at the Bookstore.

There is of course another dimension to the Bookstore operation, and that is the sale of school supplies. If for a moment Mr. McHugh attempts to suggest that the Bookstore is not making a handsome profit in this area, I would simply ask him to prove otherwise. My experiences tend to suggest that students are being taken for a real ride when they buy school supplies at the Bookstore.

These are some of the more

common criticisms of the Bookstore. These are the kinds of criticisms I've heard repeated year in and year out for the past four years, and those people who run the Bookstore must be familiar with at least a few of them. Unfortunately, it would seem that because of its unique position as the sole Bookstore on campus, it feels little or no pressure to respond to those criticisms by making some long overdue changes. Perhaps McHugh is right in claiming that students can do nothing about the situation at the Bookstore. The management of the Bookstore, however, can do a lot, if it wants to.

David S. Kurdyla  
President  
McGill History  
Students' Association

## Polisci dept. should clean house

To the Daily,

As a student, I read the letter of Gene Frampton dated March 3, 1976, with interest.

Internal politics in Political Science Department have become so all-pervading that practically no time is left to run the department. Political Science Department should adopt a system similar to that of Economics Department. Many a time students are victims of discrimination, prejudices and improper guidance because of internal politics. If Prof. Sarf has been dismissed on the grounds of academic incompetence, then the professors of Middle East, South Asian Studies and International Relations have no place here on the same grounds. To an ordinary student it is staggering to find that nothing has been done by the Political Science Department to rectify this state of affairs in the last five years, and there is little evidence to show awareness of the magnitude of the crisis.

Jean Williams

# March 22: CLC will hold mass labour demonstration

OTTAWA (CUP)—March 22 may go down as the date of the biggest labour demonstration on Parliament Hill in the history of Canada, according to officials of the Canadian Labour Congress.

The 2 million member CLC has called on trade unionists and others opposed to the federal wage controls "to show their opposition to the government's attitude by holding a mass demonstration March 22 on Parliament Hill, in conjunction with the presentation of the CLC's annual memorandum".

The "memorandum" is the annual brief given by the CLC to the federal government, usually dealing with major social and economic issues which organized labour feels should be given priority.

There is no doubt that, this year, the focus will be wage controls, and the labour movement's total rejection of the program. But this won't be the first time the "memoran-

dum" has dealt with this subject.

Last March the CLC's presentation commended the Liberal government "for its continuing outright rejection of wage and price controls to combat inflation".

The CLC told the government at that time it could expect workers to attempt to "catch up in 1975 to compensate not only for inflation which has eroded their wages and salaries, but also to begin to redress the inequitable share of income as between wages and salaries on the one hand, and corporate and other forms of income on the other".

That prediction proved correct, as negotiated settlements in the first half of 1975 resulted in the share of national income going to wages and salaries starting to increase faster than the amount to profits, a reverse of the trend experienced in the previous 15 business quarters.

After two business quarters in which this trend was evident, and even though wages had not caught up to the comparative position they occupied vis a vis profits in 1971, the federal government then announced the policy of wage controls.

Organized labour will make its well-known views clear on this subject in its memorandum this year, and the mass rally will be an indication of the degree of rank-and-file support for the CLC position.

Officials with the Congress do not as yet have any tabulation of how many unionists are expected to show up for the demonstration, but provincial labour federations and trade unions are all working to organize support for the demonstration.

All the officials can say at present that they are confident the demonstration will be "massive", and of unprecedented size.

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## Wage controls...

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Adding to the criticism of the controls, though supporting them in theory, was Dean of Industrial Relations Department Professor Francis Bairston. Terming the controls a "failed opportunity" Ms. Bairston said "I wanted the controls to be instituted, but not the program we eventually got."

She characterized the guidelines as an "administrative mess" at one point delighting the audience with a rendition of a particularly unintelligible paragraph on the calculation of the basic wage segment of a firm's costs.

The head of Industrial Relations jabbed at the cumbersome and esoteric nature of the guidelines, suggesting that "coping with the anti-inflation board is going to become a new mini-industry." Alluding to the numbers of accountants, lawyers, economists and clerks that the business and labour community will enlist to decipher the controls, she added, "my mind reels with the full employment possibilities."

Ms. Bairston flailed away at what she called the "go for broke aggressiveness" of some

union leaders, attributing the breakdown in the collective bargaining process to labour unions' politicization of labour-management disputes, the emergence of personality factors in the midst of such conflicts, and governments' ineptitude in handling disputes.

"There is no trust, no feeling of confidence in the other party's word," explained Ms. Bairston. She decried the lack of "faith in good faith" in the bargaining process.

Referring to recent remarks by high union officials, Professor Bairston said it was "absolute nonsense to say that collective bargaining is being destroyed" by the imposition of controls. Registering a plea for a simpler and "understandable" explanation of the guidelines, she sketched a scenario in which a flawed but entrenched program would see "uncertainty replaced by creativity."

She predicted that labour and management would find new ways to respond to the guidelines, suggesting postponable pay raises and "a whole new raft of pension plans" as two possibilities. "For those of you who have children as yet undecided about careers, send them into pension planning" advocated Ms. Bairston.

## A Word about Hats

Hats—with very few exceptions (see page 7) are seen to their best advantage when worn on the head. This goes without saying, like a dumb-waiter.

However, hats in the Boudoir are not to be encouraged. The answer to the question "Why not?" is to be found overleaf.

(Note: one disadvantage is illustrated here. This girl is so occupied with her hat that she has failed to notice that her knickers have fallen down.)





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## Crumbs and culture entwined

If you have Thursday lunch hours free, drop down to the piano nobile of Place des Arts for an hour or so of lunch and a dance performance by a well known Quebec dance troupe. Coming up this Thursday, the Theatre National de Mime du Quebec are tracing the evolution of the Commedia dell Arte to pantomime.

This series, called "The Art of Movement" is an attempt to make the public more aware of and receptive to, dance.

To launch the series, Les Grands Ballets Canadiens put on "Classical Ballet from Louis XIV to Serge de Diaghilev" last Thursday. The audience, many of whom were schoolchildren, numbered about three hundred.

Henri Barras of Les Grands Ballets is commentator for the nine shows. He began with a short history of dance, saying "Dance is an older form of expression than the spoken word, a global form of expression."

Dance forms evolved from classical Greece and the Italian

Renaissance, but the first actual ballet was staged in 1581, a five-hour work called "La Ballet Comique de la Reine". Ballet, which had been confined to the royal courts, became professional during the reign of Louis XIV.

Barras went on to explain the basic positions which are the core of all classical ballet. Alexandre Belin and Maniya Barredo, premiers danseurs of the company, demonstrated these positions at the barre. Several more members of the company joined Belin and Barredo on the tiny stage to show the exercise routine with which every dancer must begin his day. Performed by fit, well-trained young dancers, even the exercises were enjoyable to watch.

Barredo and Belin then performed a pas de deux from the "Nutcracker" on the 32 by 24 foot stage. The very young members of the audience had giggled when Belin first appeared in tights and ballet slippers. But when he performed great leaps and effortlessly

lifted Barredo to his shoulder, all I heard were "wows!" and "tabernacs!". The applause after the short piece was over shows the "Nutcracker" still grabs them.

Michele Morin and Vincent Warren followed in "Variations Diabelli", which was chosen because it is based on the fifth ballet position. This pas de deux was performed with less poise and more effort than the first.

The final dance was by far the most impressive. Ten dancers performed George Balanchine's "Concerto Barocco", an exciting, dynamic piece. Considering that they usually have three times the space to work in, the dancers did an amazing job of not kicking each other or the audience seated close to the stage.

This series runs until April 29th and covers almost every conceivable type of movement. Tickets to each performance are one dollar. Another dollar fifty buys you a good buffet lunch to eat while you watch.

—Nancy Gail



## viewreviewviewreviewviewreviewviewreview



Anyone who decides to be a reviewer is automatically caught in a number of Catch-22's. The prime concern must of course be the relaying of information, but what information? In what form is the catch? I suppose that ideally, if one was reviewing a play the following would be necessary:

- the name
- the writer
- the director
- the set designer
- the lighting director
- all the actors
- (each of their names and all of their previous credits)
- a description of what each has managed to do:
- where
- when
- how much
- of that particular production

That would probably sum up the data. But if you review in a paper you run into the question of space; and I haven't even mentioned criticism, praise or an intelligent evaluation.

So your primary concern—information—must lose out. It must be selectively cut. And reviewers immediately

start falling into categories that reflect their personality and preferences. In films there are acting reviewers, director reviewers, camera and technical crew reviewers, plot reviewers, theme reviewers, historical (background and development) reviewers and reviewers of "the cinema" as a medium of expression. In theatre there are playwright, play, actor, director and "theatre" reviewers. And so it goes on.

The reviewer is therefore providing information to the reader, based on his or her personality. Consequently reviewing becomes some sort of self-expression. The term "criticism" and "critic" become relevant now. The critic (as we must now call him or her) is communicating with a readership. The review becomes a functional entity, with the critic attempting to inform and guide the readership, and so influence their actions and thoughts.

The most interesting Catch-22 revolves around this readership-critic relationship. Adding a bit of elitism, there are those that take the media under review seriously, and

those that don't. The latter will not be swayed by reviewers. This has been amply proven; the number of commercial successes that have been attacked in the papers. The vast majority of the audiences are beyond the pale of critics' influences.

The small group that does read the reviews seriously, is in a position to make up its own mind. The critic loses all on-high-edness, and becomes just another opinion.

This elite readership then splits three ways: those that believe and follow a critic's advice, those that disagree with the basic view and so ignore it and those who become caught up in criticism as such and relegate the actual film, play etc. to remote secondary position. The first group is of course entirely boring (sheep, you know). The second group obviously does not suit the aspirations of the critic. The last group is equally not part of the critic's original interest. So our critic has come full circle and is back to

continued on page eight



# Theatre as it hap

One of the most depressed areas in the performing arts in Canada has been the theatre. Until the last decade, Canadian theatre was little more than the plays of Shakespeare that Stratford presented and the deluge of American imports to our major cities. Our playwrights, actors, and other talented theatrical people could be found playing or writing for deeply appreciative audiences in London, Paris or New York. Canadians threw out the confetti and broke into applause for our artists only when another country had acknowledged a greatness that initially was oblivious to our dulled hearts and minds.

The late 1960s saw a form of rebirth in Canadian theatre, with regional theatres springing up all over the country. Since its inception in 1960, the National Theatre School of Canada has become one of the monolithic forces in spearheading this rebirth.

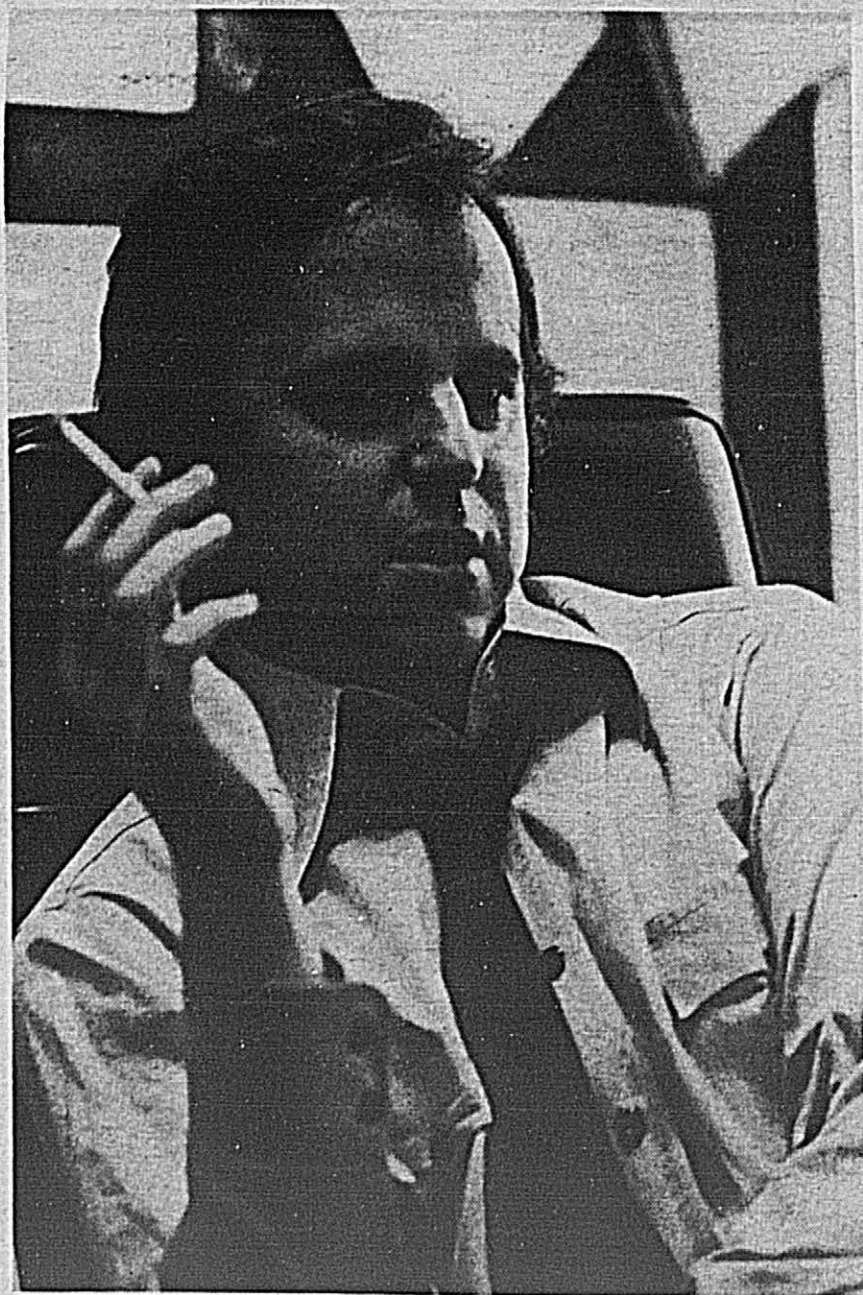
The School is a bilingual institution, founded by Michael St Denis who at the time was a ranking expert in

theatre training in the Western world. The purpose of the School is to prepare actors, designers and technicians for the theatre.

Donald McSween, the School's present director, is a former lawyer and one of the writers of McGill's most successful Red and White Revues, *My Fur Lady*. McSween enthusiastically replied to my asking for an interview and greeted me with warmth and interest.

Chain smoking throughout our talk he maintained his poise and air of calmness and certitude. It was not long before his character emerged and one had the feeling of sitting with him tucked away in a bar, wanting not to talk, only to listen.

"It was St Denis' belief that the quality of an academic institution, which he certainly wasn't objecting to, was not the appropriate context for training in an art form. It mattered little what you got or what diploma you hung on your wall. When you leave here all you have is what's inside of you."



Donald McSween, current director of the National Theatre School.

## "Canadian art but parochial s

Every Canadian performer must inevitably deal with the simple question of whether to remain in Canada or to leave. It is not a choice too many of them like to face. According to McSween the choice performers make reflects very much the style of life they choose to pursue.

"If their motivations are financial or an international fame thing, then there is at the moment relatively little opportunity to achieve either by staying in Canada. But if they're interested in practicing their art forms in a Canadian context, then there is considerable opportunity for success."

Now that theatre in Canada appears to have caught on, the great trap of "nationalism" has ensnared many of our blossoming writers. In the haste of our theatrical rebirth many individuals have expressed concern that so-called nationalism has caused Canadian playwrights to become too parochial.

"It matters more whether the play is good or bad than if it is set in Canada. The important things are that the playwright has something to say, has the craft, and has lived what he writes about. Take for example, David Fernario's play *On the Job* in which he did a craftsmanlike job. It was a good play, though not a sensational one. Nevertheless, Fernario wrote about what he had lived and though the setting was in Montreal, it could easily have been anywhere."

"Let me use a metaphor in clothing terms, to further illustrate my point. When you meet someone it is more, I would think, the person you are interested in, rather than their clothing. The same applies to watching Canadian theatre. The play is what you are interested in. Thus by setting a play in Goderich, Ontario, does not make it good—most of Shakespeare's plays don't even occur in England."

"Do you select somebody to perform in a play because he or she is damned good at the role or do you select a less able performer because he or she happens to be born and work in Canada, on the grounds that you want to foster his activities and so forth. There's no answer to it and I think the answer—I think the debate—is an empty debate because I think it all comes down to a particular play or a particular circumstance, at a particular time."

"I think that I consider Shakespeare as much a part of my personal heritage

as I do David French, David Freeman or any of the other contemporary playwrights and I'm just as happy to see a first class Shakespeare production as I am to see a first class production of a good Canadian play."

"I think that any artistic director who neglects one or the other is open to question, but I think to the extent possible, you must have a balance in order to work in both directions. So I really don't like the debate. I think it very much comes down to a particular situation."

The moment it is heard that the Government may enter any private domain of the country, spontaneous suspicion and acrimonious language races through the country. Nightmares of bureaucratic chaos and regressive development weigh heavily in the minds of all who are concerned.

But this has not happened with the arts, comments McSween. "Canada has been very enlightened about government support for the arts, and in theatre particularly. The Massey Commission of 1949-51, did a very thorough job in analyzing what was going on and what should be going on. It did this in a general way, rather than any specific doctrinaire way, and developed a formula which led eventu-



Cynthia Hendrikson teaches a theatre movement



# Opens in Canada

## It has nothing, significance"

ally to the creation of the Canada Council."

"Canada Council has exercised appropriate restraint in getting into a kind of cultural tsar role of deciding what is good and what is bad art. It's not an easy field. You may sit there watching a theatre company that's supported by a community and you may feel that the work they are doing is not what you'd like it to be. But if that's what the community wants then you continue to support it. And you hope that with time and education and experience of the community in general, others will arise. I think that's a very good policy to follow."

"Talk to individual artists of course and they have the solution to everybody's problem; if only they had the \$25 million to distribute that the Canada Council has, Canada would be achieving the artistic creation of Bach, Beethoven and Shakespeare. Frankly, I doubt it."

"On the whole, I am very content with the way things have operated. I do think that Canada Council has been so successful in its seeding operations, that they have developed across the country a wide community of artistic activity. But to an extent there has been a fall-off in corporate or

individual wealth supporting the arts so that the burden has fallen on the public purses which were substantially heavier in the past. Perhaps it's time for another examination of Federal Government policy in the field of the arts."

Another area McSween expressed concern for was the fostering of Canadian playwrights and said "It is a very difficult area and takes us all the way back to education and everything else, and attitudes towards the arts, that's a vast discussion."

In the opinion of McSween the elitist approach to art in Canada was adopted by the Massey Commission of '49-'51, because of the nature of the man in charge of the Commission. The Commission subsequently formed the blueprints for the development of art in Canada.

"I think rightly the word elitist receives much criticism but the way I use it, it means simply one artist who is better or more creative than another and I think that you should be encouraging elitism on that basis."

McSween points out that the availability of first class performers working in Canada is scarce. Thus when they are spread across the spectrum one encounters a situation like what happened when the Centaur produced "Hamlet" last year. The other roles in the same play are dramatically overshadowed and consequently the whole play suffers.

"That particular Show at Centaur was, and I think this is generally accepted, beyond the financial capacity of Centaur. Even if you had a Scarff in the leading role, he can't carry it all by himself. You have to have a gravedigger who knows how to be a gravedigger and so forth. If you end up putting into those roles, just because of your budget, performers who shouldn't be on the same stage as Scarff, you end up with an unfortunate activity."

"What the regional theater can do so well is the small five- or six-handed plays, not necessarily with the stars but with the secondary people who haven't achieved fame but may be just as good as the stars."

Though the future appears extremely encouraging, Canadians may or may not wonder why it has taken so long for "Canadian" theatre to gain momentum. The question applies not only to theatre, but really to the whole gamut of Canadian art. It strikes a

chord beneath and beyond art, to the very roots of what it means to be a Canadian. McSween believes we are not lagging behind the rest of the world, but rather growing in our own way, at our own pace.

"One of the reasons we have not yet produced a great theatrical play, is that theatrical creations come out of pressure cooker situations of large urban centres such as New York, Paris and Berlin. But this is starting to change and the necessary urban gardens for theatrical creations to spring from are emerging across Canada."

"Certainly, this is true for the French theatre in Montreal and to some extent in Toronto. I don't think you could write a great play in Kamloops, B.C. We are in a growth period; when you have a child who is only 11, you don't want to treat him or her as if he or she was 17. You want children to grow, and not misshape them."

"I remember seeing Mordecai Richler quoted in the paper about six months ago speaking at, I think, Simon Fraser University, when he said, 'Generally speaking Canadian art has nothing but parochial significance.' This is a vast generalization, but what he is saying is basically true, except for perhaps a few actors who have achieved an international reputation."

"Creative art in Canada really speaks to Canadians and not to too many other people. I think that has a good deal to do with the nature of what a Canadian is. Perhaps, though, I am still undecided, because as a nation, we have been so preoccupied with the value of stability that we might have thwarted our country's creative energy, though this issue still needs to be analyzed more in depth."

"We are growing at our own rate; perhaps this will lead us to establish a Canadian way."

—Myron Wellk



Photos by Eva Friede







## viewreview

continued from page five

transmitting clear and cold factual information. All the extras that have nothing to do with anything, except somewhat egotistical self-expression.

Having banged their collective heads against each of the walls that make up their cul-de-sac, critics (perhaps we should go back to calling them reviewers) again become categorized into the various streams that attempt to resolve the dilemma.

There are reviewers who write for those interested in the reviewers; that is, they too ignore what they are reviewing. They often drift into universities, become professors and intellectuals and are known as aestheticians (sic). There are those who deal totally with information. They are scorned and looked down upon. On the other hand they probably do the most influencing, by giving people the data with which to make up their minds.

Another group takes a closed and personal viewpoint

and superimposes it upon the media under review. This has been highly effective in creating and maintaining the sheep-reader group following. A fine example is the auteur theory in film. The reviewers who fall back on this manage to bend and shape every film under review into the theory's mold, and every review becomes a theorist's schpiel.

Ultimately each reviewer must be taken as an individual. There are no real groundrules. There's more than one way to skin a play. Where does this leave the reader? Virtually in limbo. The reader of reviews must be essentially interested in the aesthetics of reviews. The reader must piece together the reviewer's personality, quirks and viewpoint from having read with consistency. There is something of the jigsaw puzzle to it. It's an intellectual process of deduction.

If I read Andrew Sarris or Myron Galloway I will know whether the subject matter will be of interest to me by the things not said. Knowing their tastes and my tastes, I have to put them together using something that is again beyond the aims and scope of the reviewer's intentions.

So what the reviewer says doesn't really matter, either to reviewer or reader, or even reviewee. What matters is, perhaps, consistency in viewpoint. Ultimately it will be recognized as valid and important to review reviewers. At that point the university-restricted occupations will extend to the general elite readership. Something like *The Weekly* exists not to educate or inform, but simply to exist and be read. It caters to a reading audience, it does not act upon them.

# The record scene and heard

Roger Glover & Guests  
*The Butterfly Ball and The Grasshopper's Feast*  
U.K. Records UKL-56000

Roger Glover, as you may know, used to be the bass player for Deep Purple until he was thrown out, along with the guy who got him into the band in the first place, Ian Gillan. What you might not know is that this soft-spoken young bass player may have been the only real talent Deep Purple had. How? "The Butterfly Ball and The Grasshopper's Feast" of course.

It all started when Alan Aldridge discovered a 19th century poem by William Roscoe which he, together with William Plomer, turned into a story about a kingdom of magical creatures called *The Butterfly Ball and the Grasshopper's Feast*. The story, with Aldridge's illustrations, became a multi-media hit in England including a book, a cartoon film, a stage show and this record.

Of course when Glover approached Aldridge about making a record, Aldridge flatly refused. This was certainly not intended for the Atomic Power sound of Deep Purple; that was until Aldridge heard what Glover had to offer.

The result is a delightful album covering different aspects of the story with various people singing the roles of the characters involved. Besides Glover there is Glen Hughes and David Cloverdale from Deep Purple, Ronnie James Dio of Richie Blackmore's Rainbow, Eddie Hardin of the Spencer Davis Group, and John Gustafson of Roxy Music appearing on the album. Roger Glover wrote all the music, most of the lyrics, plays synthesizer, piano, guitar, bass and percussion as well as producing the album. Uncannily, the music has much more substance and musical quality than anything Deep Purple had ever done. This is generally surprising to hear from the person considered by many to be the least talented of the group.

The music is reminiscent of the kind that came from Jesus Christ Superstar but in a much less serious tone, with a more progressive arrangement. The characterizations projected in the music are excellently done, especially "The Old Blind Mole" sung by John Goodison. Without a doubt this is a very theatrical album. Every song fulfills its own niche in the overall theme. There are weak cuts,

though, like the last two on side one ("Aranea" and "Sitting in a Dream") which tend to lose the interest generated in the earlier ones. However, such shortcomings are easily forgiven, for Glover has far surpassed expectations.

At this point it is almost natural to compare this album to what Ritchie Blackmore is up to now. Blackmore has always claimed that he was the "genius" (?) behind Deep Purple. He thus went solo to prove it. With his new band the Rainbow, he did prove that he was the major force in Purple. Rainbow is a dull band indeed. Even Ronnie James Dio, who also sings with the Rainbow, sings better with Glover, (especially in "Love is All").

Roger Glover's creativity was greatly hampered under the ego of Blackmore. Given time to mature he may prove to be a major songwriter. Regardless, it seems that getting kicked out of Deep Purple was the best thing that could have happened to him.

— Tim Pylko

# Good enough to eat

## CHINESE FRIED RICE

- 1 cup cooked Rice
- 1 onion, diced
- 1 green pepper, diced
- 1 stalk celery, diced
- 1/2 lb. mushrooms, diced
- 2 tbsp oil
- 3 tbsp soya sauce
- 1) Sauté vegetables in oil.
- 2) Add rice and soya sauce, mix well.

## PINEAPPLE CHICKEN

- Batter:
- 6 chicken breasts, deboned and cut up
- 3/4 cup flour
- 2 eggs
- 2 tsp baking powder
- 1 1/2 cups water
- 1 tsp salt

- 1) Mix all ingredients (except chicken) together and stir well. Coat chicken on all sides in batter, deep fry in hot oil until brown all over.
- 2) Drain excess oil from chicken on paper napkin.

### Sauce:

- 1/2 cup vinegar
- 1 cup water
- 3/4 tsp salt, pepper
- 1 tin pineapple tidbits
- 1/4 tsp "Accent" (monosodium glutamate)
- 1 cup sugar
- 3 tbsp ketchup
- 1 tin tomato paste
- 3 tbsp oil
- 3 tbsp corn starch
- 1) Mix all ingredients together in a large saucepan, simmer until it begins to boil, add chicken, and stir well.

— Julie Wexler



Kathryn Grader '76



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### March 17, 1976

Candidates must submit photos & pensketches (up to 100 words, typed) at the ASUS mailbox in the Student Union no later than March 10, 4 o'clock. Candidates may withdraw from the election no later than 7 days in advance of the election date.

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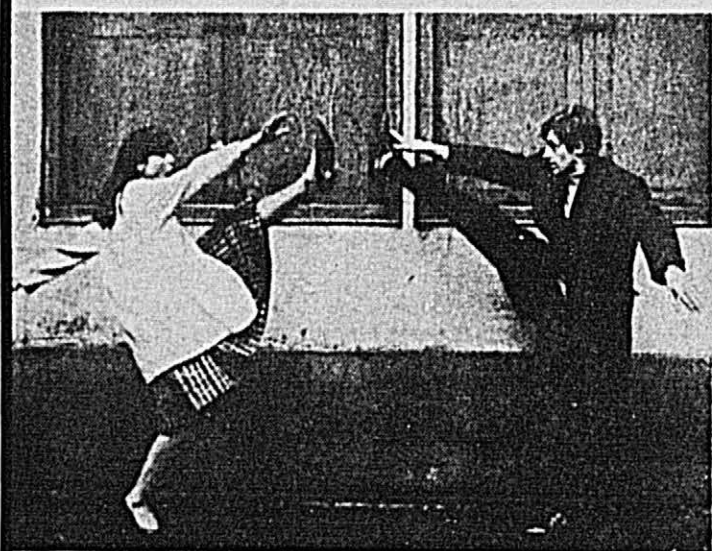




## The Weekly

CHEAP  
'n'  
GOOD

## MA'S CHOICE



Tirez sur le pianiste



Kobayashi's Kaseki at the Outremont



Casablanca and Play It Again Sam: take your pick



WR: Mysteries of the Organism: Makavejev and two friends

## ★ McGill Film Society 392-8934:

Mar 10 *Green Pastures* was probably the only rural black American film ever made. It takes place in heaven where there's a fish fry every day, and five cent seagars for all. 20:00. Made in 1936, so be prepared.

Mar 12 *Domicile Conjugal* was Truffaut's last successful foray into the field of "truffaut"-films. 19:00 & 21:30

Mar 13 *The Front Page* doesn't compare to the original. 19:00 & 21:30

## ★ Cinémathèque 844-8734:

Mar 10 *La Perle* the classic story of Innocence corrupted—courtesy of Steinbeck. 19:30

Mar 11 *Tirez sur le pianiste* this may sound silly but this film got charm. Between Truffaut's direction, Coutard's cinematography, and Aznavour, it works. 20:00

Also more G.D.R. films, especially *The Naked Man in the Playing Field* (12th, 19:30)

## ★ Concordia 879-4349:

Mar 11 *The Black Bird* is another first rate Tod Browning-Lon Chaney production. 21:00

Mar 14 *Asterix le gaulois* need I say more? 16:00

Mar 16 *The Dark Mirror* is rumored to be the all time classic of suspense films. Never seen it. 20:30

## ★ Piccadilly 486-2811:

Mar 10 *Women In Love* don't let Russell's horseshit music-drives keep you away, this one isn't bad inspite of a superficial approach to Lawrence. It's nice to watch. 19:00

A *Streetcar Named Desire* doesn't even improve with a second viewing. Wait until the play comes around again. 21:30

Mar 11 *Play It Again Sam* the fantasies of a Jewish runt from the Big Apple can be entertaining. 21:30

Mar 12 So can his schpiels in Czarist Russia: *Love and Death* 21:30 (also 13th)

Mar 13 *Gone With The Wind* if you're inclined to tears at the slightest provocation, take lotsa Kleenex. Otherwise don't go. Gable's ears can be seen to better advantage in other films. 14:00

*Papillon* is boring. Man's constant striving doesn't need 2 hours.

Mar 14 *Watching West Side Story* at 14:00 is as absurd as *Gone...* To

round out a foul day they're showing *Love Story*.

Mar 15 *Casablanca* is not Bogart's best, not even close, but it's still got to be seen, if only to find out whether Bogey really did say *Play It Again Sam*. 21:30

Mar 16 *Monty Python and the Holy Grail*. 'nuff. 21:30

## ★ Cinema V 489-5559:

Mar 10 *The Music Lovers* the music may be Tchaikovsky, but the film is irredeemable shlt.

A *Woman Under The Influence* if you haven't seen it yet, stop reading this. 21:15

Mar 11 *Monty Python and the...* See above. 18:45 (also 12th, 14th)

*Sleuth* is a neat game. 19:15 (also 12th, 13th)

*Viva la Muerte* is better than *El Topo*. 21:45

Mar 13 *Willy Wonka and the Chocolate Factory* is highly recommended by Martin Bormann. It will prevent cavities. 13:00 & 00:00 Mar 14

Mar 14 *Brother Sun, Sister Moon* is Zefferelli's Francis of Assisi. 15:15

Mar 15 *Listzomania* is as bad as *Music Lovers*. 18:45

The *Boston Strangler* Fleischer's film is one of the few true stories that worked on film. 21:15

Mar 16 \*]]L

## ★ Cinéma Outremont 277-4145:

Mar 10 *Kaseki* is Kobayashi's latest film. See it. 19:30

Mar 12 *Night Moves* is Penn's most recent film. Might go either way. 22:00

Mar 13 *Farewell, My Lovely* Mit-chum is almost perfect as the old tired slouched trenchcoat. 22:00

Mar 14 *Pour le meilleur et le pire* of the Québécois filmmakers, Jutra is the most approachable for anglophones but without compromising. 19:00

Mar 15 *Wow!* is another Jutra. 19:30

## ★ McGill English Department:

Mar 11 *Jullietta del Spiriti* Fellini and spouse Masina produced an extraordinary voyage through mind and matter, as only Fellinis can. 15:00 FDA

Mar 12 *WR: Mysteries of the Organism* Makavejev is super fine. He's twisting and warping film around the corners of documentary, farce and fiction, Reich, Marx and Mao and still making incredibly good films. 15:00 FDA

The  
Weekend

## THEATRE

## Pollack Hall:

Bach's Birthday Concert, Brandenburg Concerto No. 4 and Concertos 1055, 1060, 1064, and 1065. Mar. 21, 555 Sherbrooke W., 392-8229, tickets \$3 and \$4.

## Savoy Society:

*The Yeomen of the Guard*, by Gilbert and Sullivan. Mar. 18, 19, 20, 25, 26, 27 at Moyse Hall. Tickets on sale at the Union Box Office, 3480 McTavish St., 392-8926.

## Moyse Hall:

*Korlone* by Brecht, Mar 10 thru 13, admission free. Arts Building, tickets at the Union Box Office. 3480 McTavish St., 392-8926.

## Phoenix Theatre:

*Leaving Home* by David French, put on by the Odyssey Players, Mar. 10 thru 13, 1339 Canora Road, 932-8765.

## MUSIC

## The Yellow Door Coffee-

house:  
*The Armadillo Brand Band*, Mar 8,9, and 10 at 9:30 pm 5625 Aylmer.

## Gardner Hall:

Chris Rawlings, Mar. 12 at 9:00 pm. 3925 University St., \$1.25.

## EXHIBITS

## Musée d'Art Contempor-

ain:  
*L'enfance du geste*: an exhibit of children's art from Quebec, students of Arthur Lismer, Paul-Emile Borduas, and others. Mon thru Sat. 10:00 to 6:00, until Mar. 28. 873-2878.

## Marlborough-Godard:

Claude Breeze, Canadian landscapist, Tues. thru Sat. 10:00 to 5:30, Mar 20 thru Apr. 30. 1490 Sherbrooke W., 931-5841.



# today

## Sign now:

To protest against the brutal repressive regime of Uruguay. Amnesty International Quebec will have a table in the Union from 12 to 2 pm. For info, phone Silvia 843-8323.

## Anthropology students association:

Today at 4 pm in Leacock 738, Professor D. Aronson speaks on the future of Anthropology in Africa; addressing such questions as, are the kinds of studies that Anthros have traditionally done in Africa relevant? And are Anthros welcomed in Africa or elsewhere? Refreshments will be served. Everyone welcome. The ASA meets at 12 noon in Leacock 738 to discuss the forthcoming visit of Sir Edmund Leach and to elect a rep for hiring committee. All Anthro students welcome.

## MSS blood donor clinic:

The blood donor clinic is on Tuesday, March 16 between 12 noon and 8 pm in the McIntyre Building, 6th floor. All volunteers are urged to attend a meeting today, 5 pm in the M.S.S. office, 6th floor McIntyre.

## Drama Students:

The Programme Committee of the English Department has established a Task Force to review the Drama Programme. All interested students are invited to submit suggestions, briefs and proposals on the Programme. These should be sent to Professor Anderson, Director of the Drama Programme, Rm. 155, Arts Building, as soon as possible. For further information call 392-4483.

## "Trudeau Law" Conference:

Discussion of the wage "and price" freeze and its effects on workers with emphasis on McGill and the Common Front. Speakers from the McGill maintenance workers, the Common Front and the McGill Circle of the Canadian Communist League (M-L). 12 noon Union 307. Everyone welcome. Bring your lunch.

## Arab Students Society:

Sponsors Rabbi Morroe Berger: "A non-Zionist Jewish Viewpoint on the UN Resolution on Zionism and Racism," 7 pm Leacock 26, main floor. Everybody welcome.

## Women's Union:

There will be a forum to propose changes in the leadership structure of the Women's Union. Everyone interested please come. Rm. 457-8, 5 pm.

## Prayer group:

One thing that unites all Christians is the ability to pray together. Join the McGill Christian Fellowship for quiet prayer before classes, any morning from 8:30 to 8:55 in Union 307.

## Guest Speaker:

The McGill History Students Association will present a lecture on "Comparative Analysis of the Influence of Religious Institutions in Medieval Europe and India" by Prof.

Andreas Buss in Leacock 116 at 2 pm.

## Summer fellowships:

Available for Canadian and landed immigrant students to learn French or English on a 6-week course (room & board provided) in various centres throughout the province. If interested, please contact Fellowships Office: 392-5089 or 4322. Deadline for application March 10, 4 pm.

## Anthropology:

Wally Firth, M.P. from the Northwest Territories will speak at 11 am, in Leacock 219, on "Native Land Settlements in the Territories."

## McGill Drama Module presents:

Brecht's "Koriolane," an old story with a new twist. 8 pm, Moyse Hall, Arts Bldg. Admission free, tickets available at Union Box Office (392-8926).

## Grad photos:

The deadline for having your picture taken for Old McGill '76 is April 15. Photos may be taken only at Van Dyck and Meyers Studio, 1121 St. Catherine St. West. Information sheets are available at the union box office or at the photographer.

## Old McGill yearbook:

Now on sale at the Union Box Office, \$7.50 each. Further info available at the Union.

# letters

## Relieves himself in Albania

To the Daily,  
You don't know how relieved I am to know everything's okay in Albania. It lifts my spirits just to know that finally the McGill Community is taking notice of the forgotten nation of Europe. Even Luxembourg seems more famous and, God only knows, it certainly isn't right. So few people seem to realize how relevant Albania is to their daily lives.

Why, take me for example. You know, I work hard; I've got a thesis to write and I put in long hours researching and writing in the library. Sometimes, when I get home, I'm so knocked out I can't eat or think. I really get depressed. You know, I even stay awake all night worrying. Sure, I worry about all kinds of things, just like everyone. But I also worry about the state of the world. I worry about Angola and Palestine and national liberation struggles all over the world. Sometimes, I find myself obsessed. I wonder: "What's happening in Albania? Are Albanian women really all right?" Yeah, I really worry about Albanian women. Things like that are important to me. Albanian women is one of my big concerns.

So you guys at the Daily don't know what a comfort to me it is to read that even in the face of capitalist roaders and Soviet imperialism, little Albania has still got it together. It gives me such courage to go on and face another day. Right on!

s.e. woolley [m-1]

## As for our university ...

To the Daily,

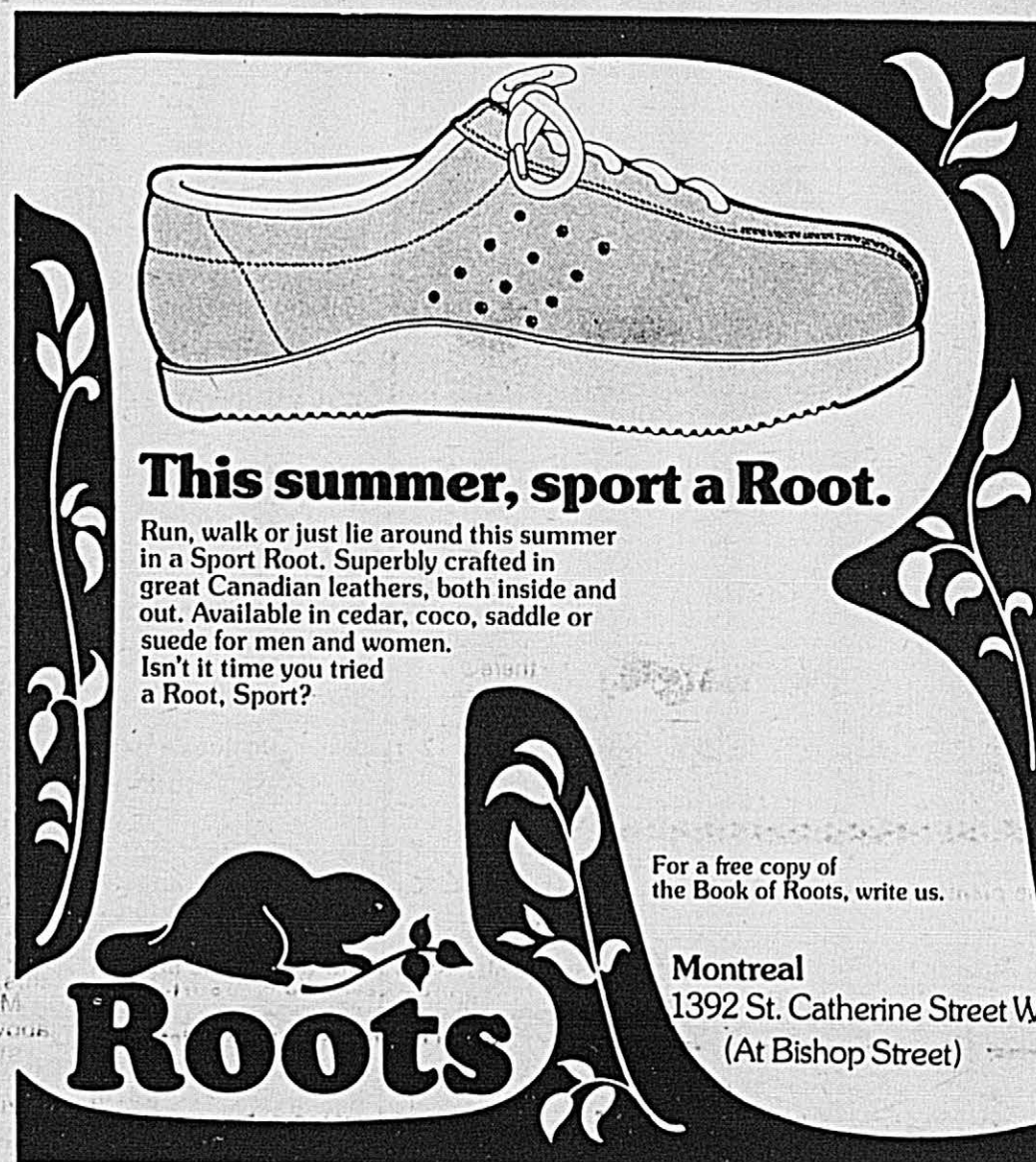
We received your letter and information about boycotting the Molson ads last week, and held a staff meeting on the matter yesterday. Unfortunately, we cannot join your boycott as we do not carry

Molson advertisements. However, if they ever do come into consideration for this paper, the staff will certainly reconsider the matter.

However, the staff would like to join with your paper in its efforts against the adverse conditions in the furniture

factory. To this end the Manitoban would like you to accept our moral support in your boycotting Molsons.

Noelle Boughton  
Manitoban editor

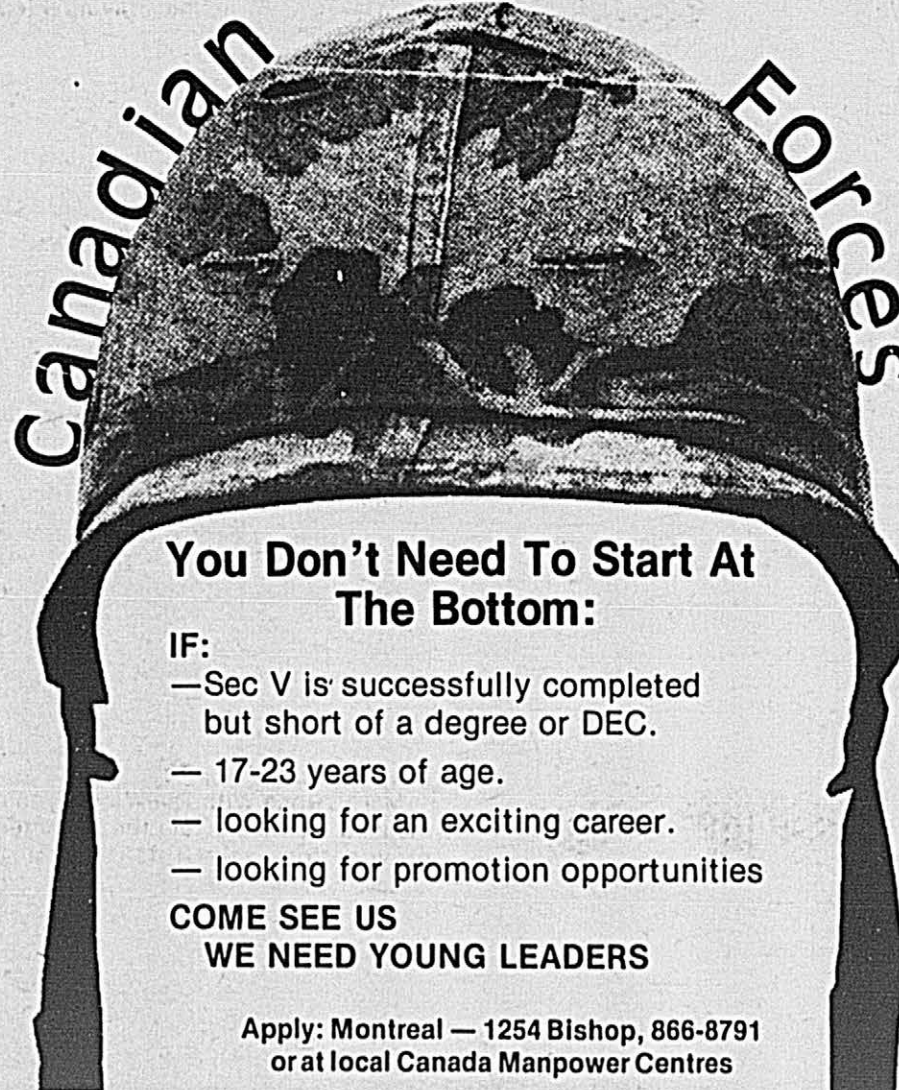


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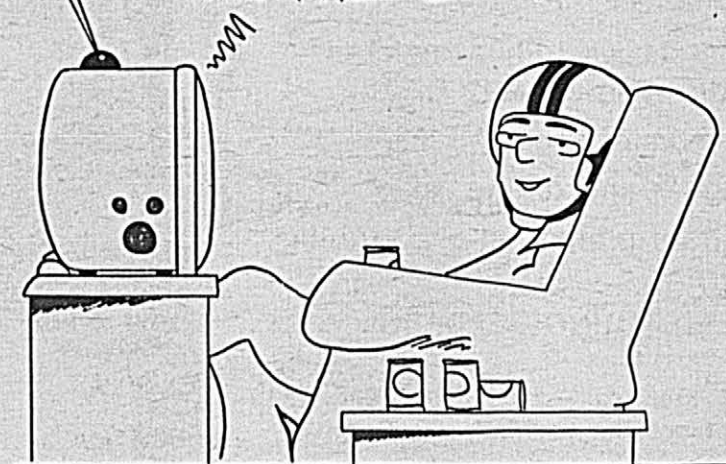
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